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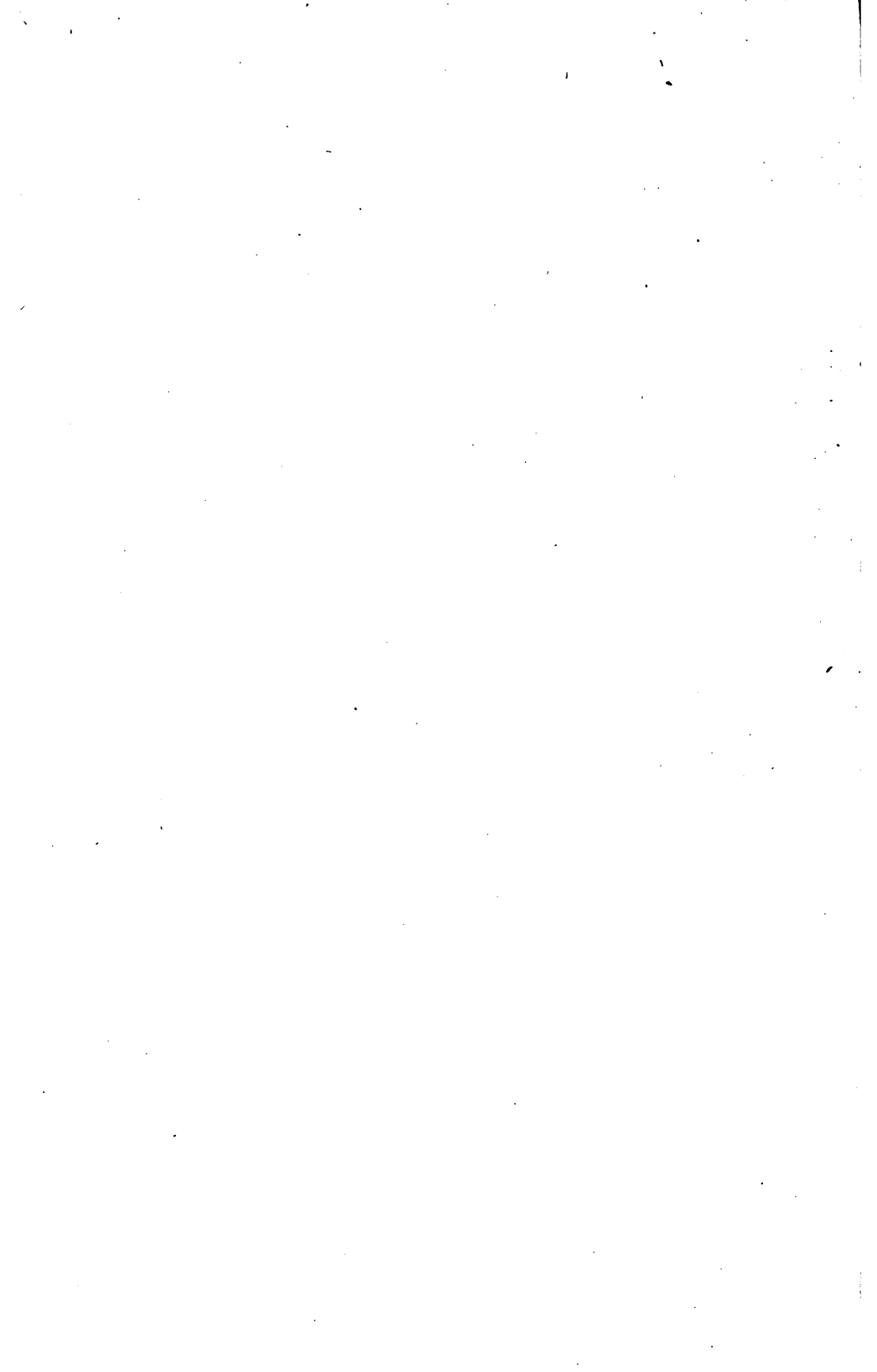
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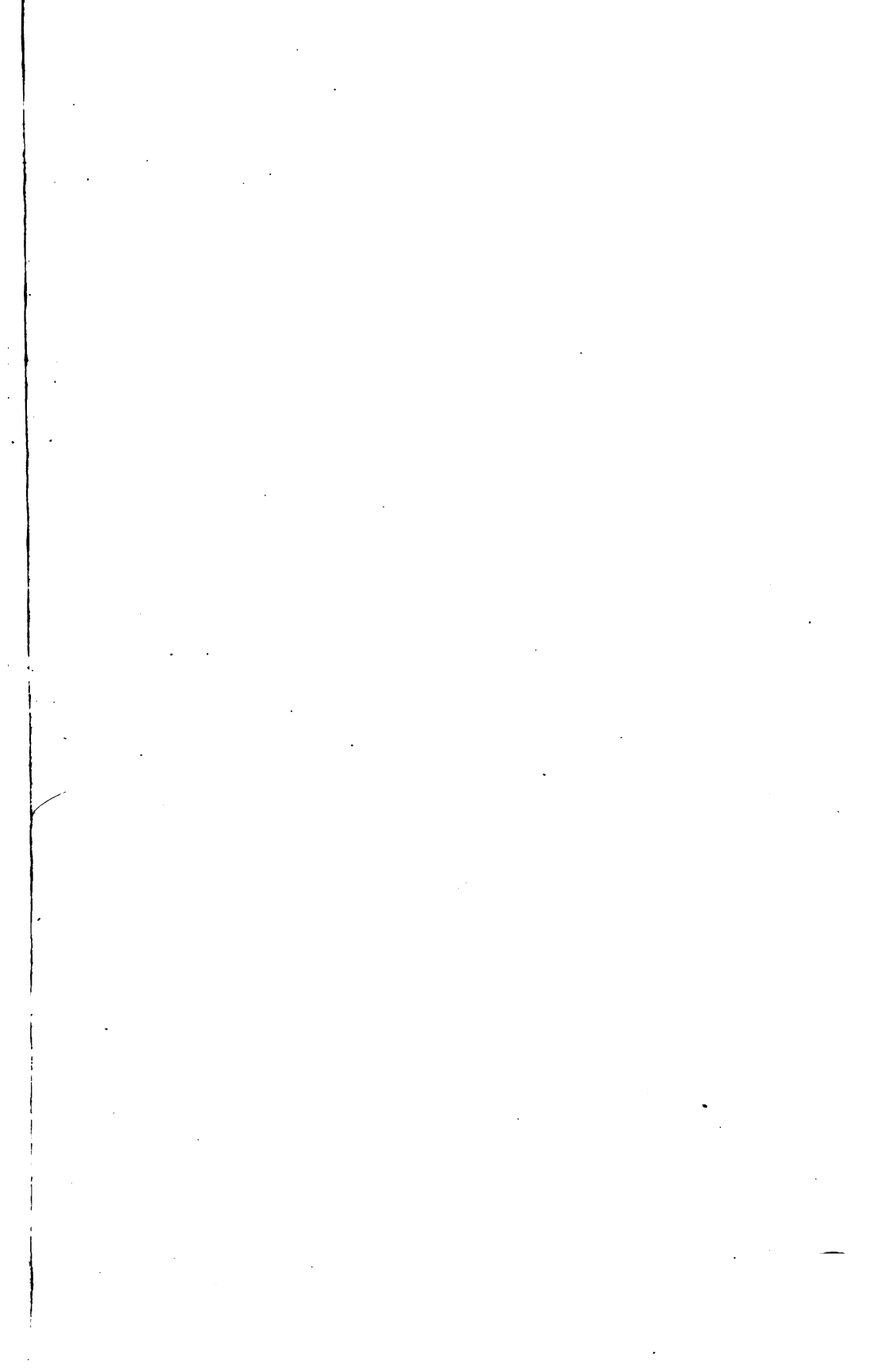
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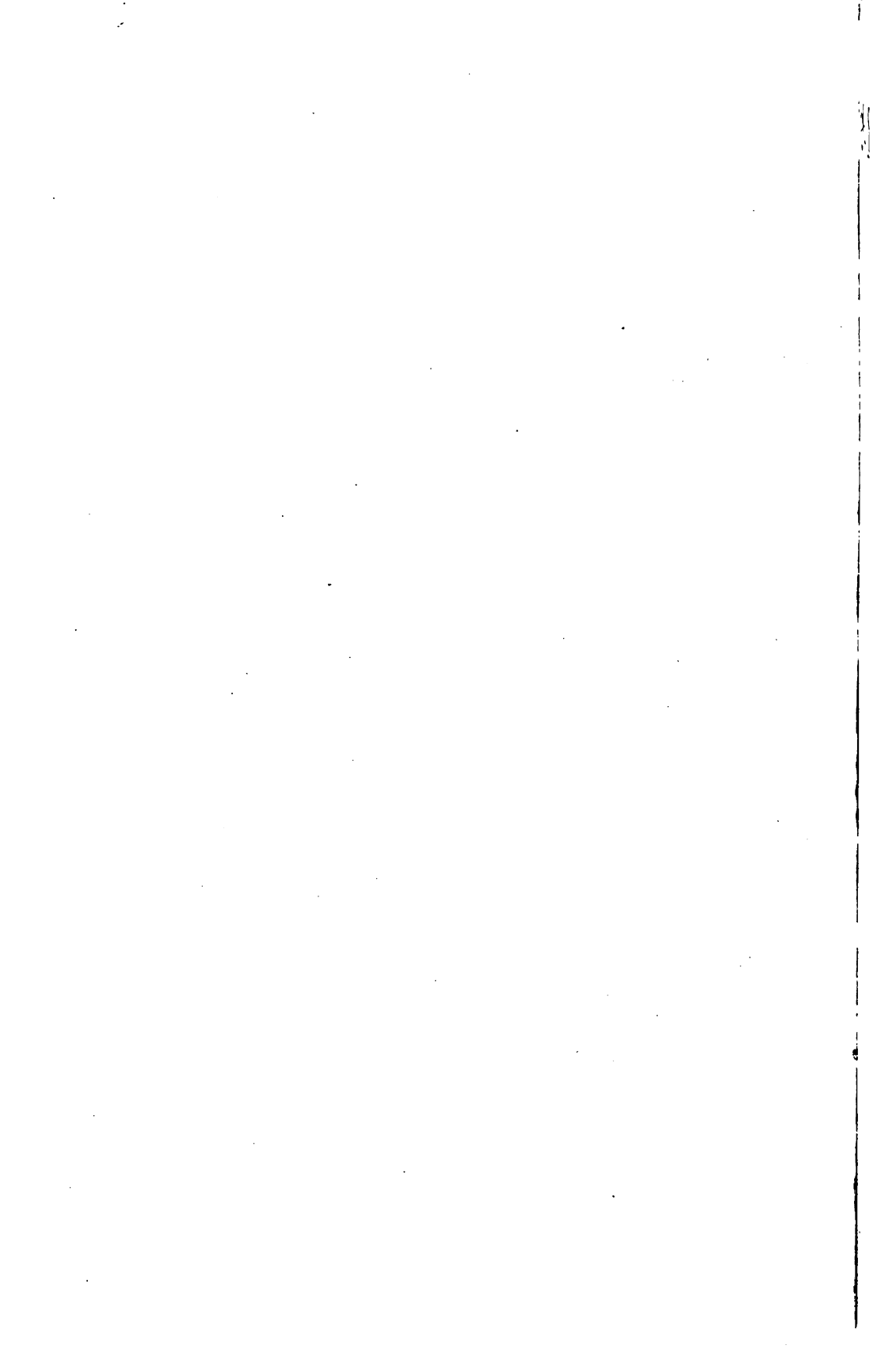
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EDITED BY J. Y. W. MACALISTER, HONORARY SECRETARY OF  
THE ASSOCIATION

No. 4

**GUIDE TO THE FORMATION OF A  
MUSIC LIBRARY**

BY

**JAMES D. BROWN**

LIBRARIAN, PUBLIC LIBRARY, CLERKENWELL, LONDON

AUTHOR OF "BIOGRAPHICAL DICTIONARY OF MUSICIANS," ETC., ETC.

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# Library Association <sup>of</sup> the United Kingdom.

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THIS Association was founded on 5th October, 1877, at the conclusion of the International Conference of Librarians held at the London Institution, under the presidency of the late Mr. J. Winter Jones, then principal librarian of the British Museum.

Its objects are : (a) to encourage and aid by every means in its power the establishment of new libraries ; (b) to endeavour to secure better legislation for rate-supported libraries ; (c) to unite all persons engaged or interested in library work, for the purpose of promoting the best possible administration of libraries ; and (d) to encourage bibliographical research.

The Association has, by the invitation of the Local Authorities, held its Annual Meetings in the following towns : Oxford, Manchester, Edinburgh, London, Cambridge, Liverpool, Dublin, Plymouth, Birmingham, Glasgow, Reading, Nottingham, and Paris.

The Annual Subscription is ONE GUINEA, payable in advance, on 1st January. The Life Subscription is FIFTEEN GUINEAS. *Any person actually engaged in library administration may become a member, without election, on payment of the Subscription to the Treasurer.* Any person not so engaged may be elected at the Monthly or Annual Meetings. Library Assistants, approved by the Council, are admitted on payment of a Subscription of HALF-A-GUINEA.

The official organ of the Association is *The Library*, which is issued monthly and sent free to members. Other publications of the Association are the *Transactions and Proceedings* of the various Annual Meetings, *The Library Chronicle*, 1884-1888, 5 vols., and *The Library Association Year-Book* (price one shilling), in which will be found full particulars of the work accomplished by the Association in various departments.

A small Museum of Library Appliances has been opened in the Clerkenwell Public Library, Skinner Street, London, E.C., and will be shown to any one interested in library administration. It contains Specimens of Apparatus, Catalogues, Forms, &c., and is the nucleus of a larger collection contemplated by the Association.

All communications connected with the Association should be addressed to Mr. J. Y. W. MACALISTER, 20 Hanover Square, London, W. Subscriptions should be paid to Mr. H. R. TEDDER, Hon. Treasurer, Athenæum Club, Pall Mall, London, W.



***Library Association Series***

**EDITED BY J. Y. W. MACALISTER, HON. SECRETARY OF THE ASSOCIATION**

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**GUIDE TO THE FORMATION OF A MUSIC  
LIBRARY**

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**JAMES D. BROWN**





## GUIDE TO THE FORMATION OF A MUSIC LIBRARY.

BY JAMES D. BROWN, CLERKENWELL PUBLIC LIBRARY, LONDON.

BEFORE proceeding to set out a list of books on music and of collections of music suitable for public libraries, it will perhaps be advisable to make a few remarks on the subject at large. As most librarians are aware, the presence of music in libraries established under the Acts has only recently been generally recognised as desirable, and though a few—certainly not more than half-a-dozen—libraries formed collections many years ago, the great majority practically ignore the matter. There are still librarians who deny the claims of music in any form to representation in public libraries, though they admit with readiness any kind of picture-book; but these will doubtless be speedily brought to reason and consistency as the public demand for music becomes more emphatic. Meanwhile much interest in the subject has recently been awakened, and nearly every librarian, who wishes to keep abreast with the popular demands of his readers, is making some little provision of music and its literature. To these, and to all librarians interested in the matter, this Guide is especially addressed, in the hope that more systematic and better informed methods of making collections of music may in future obtain. I have already pointed out\* the wholly inadequate position assigned both to practical music and its literature in nearly every public library, and need, therefore, but repeat my strong belief that neither music nor any other subject should be left to the manifold uncertainties of chance. It is the main object

\* In the *Library*, vol. iii. p. 147, and *Magazine of Music*, 1892, p. 65.

of this series of subject-lists to rectify what has in many instances been simply library formation on the happy-go-lucky principle of selection by instinct instead of knowledge ; and if this brief tract does anything to remedy the haphazard method of collecting music its only object will have been accomplished.

One or two difficulties confront the librarian at the very outset of his task of music collection, but these need in no great measure hinder progress if properly understood. The literature of music presents only one difficulty, that of at first restricting selection to the most necessary works, but this is largely met by the method adopted of marking the following list. With practical music, however, the case is rather different, as the questions which arise are not confined merely to selection. They spread to important considerations like those of edition, notation, duplication, and the provision of popular music in sheets. The first consideration I have endeavoured to dispose of by indicating those editions of popular classics which seemed by their form, price, or editor, to best meet the requirements of public libraries. The second, which concerns the purchase of staff or tonic sol-fa notation editions, extends chiefly to the greater vocal productions of masters like Handel, and should be decided in favour of the universally recognised staff notation to begin with ; demand for other editions being left for later decision. A similar policy should be observed as regards duplicating popular works. While in some libraries the light operas of Sullivan are so much in request that duplicates may seem to be a *sine quâ non*, there are others in which this popularity is never reached, and so it may be urged that demand only should be allowed to regulate the supply. With works of this class, moreover, which only have a temporary vogue, it should be considered that the lapse of time frequently diminishes or utterly extinguishes their lustre, and common-sense should therefore dictate caution in the matter of filling the shelves with lumber for posterity. Finally, I would advise that sheet music be entirely ignored, unless in the case of local composers, whose works it is desirable to collect on other grounds than those of public utility or requirements. The enormous quantity of songs and pianoforte music annually issued in sheet form is simply appalling, and though now and again amidst this plethora something meritorious or that takes the public fancy may emerge, it is neither the duty

nor to the advantage of public libraries to waste money in purchasing it in such a form, or to devise special means of storage with the attendant expense. These, then, are a few of the difficulties most likely to confront the librarian in his quest of music. To this should be added a caution against buying anything but works of the highest class; and to prevent this from being done in ignorance, I would recommend that advice be sought from some local musician of good standing before experimental selection is attempted. Organists of large churches as a rule are well qualified, and in this case would, I believe, be willing to give assistance. This caution may seem superfluous to librarians who understand music, but to those not so fortunate it is necessary to give some warning against the array of mediocre oratorios, cantatas, operas, "arrangements," services of song, and such like inflated imitations of great and artistic works.

There are several practical points which demand a little discussion before this brief series of notes is closed. In the following list of practical music the price given is that of the cheapest issue of each work. These for the most part are bound in paper covers. The publishers' cloth bindings are, as a rule, more expensive than library contract leather bindings; besides, being chiefly held by thin muslin and thick glue, their durability is questionable. It will, therefore, prove most economical in the long run to buy in paper covers where possible, and let demand distinguish works to be bound. Most of the works noted in this list are in 8vo (9" to 10") and 4to (12"  $\times$  9½" to 13"  $\times$  10") sizes, but it may be that folios have been inadvertently included, and in such cases librarians will study their own and readers' convenience by having smaller sizes if possible. Of course, certain works are only issued as folios. When ordering music it will often be found of some advantage to approach the publishers directly, especially if the selection made from the list of one firm runs into a respectable amount. Discounts ranging from 25 to 50 per cent. will generally be allowed on a fair order, and all the bother of employing an intermediary will be saved.

The names and addresses of firms mentioned in the annexed list will doubtless be found useful. The book-publishing firms, such as Macmillan's, Longmans', the Clarendon Press, etc., are so well known to librarians that there is no need to give

more information about them than the names already appended to their publications :—

Mr. Edwin Ashdown, Hanover Square, London, W.

Messrs. Augener & Co., 86 Newgate Street, London, E.C.

(Agents for Peters' editions.)

Messrs. Boosey & Co., 295 Regent Street, London, W.

Messrs. Chappell & Co., 50 New Bond Street, London, W.

Messrs. R. Cocks & Co., New Burlington Street, London, W.

Messrs. Cramer & Co., 201 Regent Street, London, W.

Messrs. Curwen & Son, 8 Warwick Lane, London, E.C.

Messrs. Enoch & Sons, 14 Great Marlborough Street, London, W.

(Agents for Litolf's editions.)

Messrs. Lucas, Weber, & Co., 84 New Bond Street, London, W.

Messrs. Metzler & Co., 40, 43 Great Marlborough Street, London, W.

Messrs. Morley & Co., 127 Regent Street, London, W.

Messrs. Novello & Co., 1 Berners Street, London, W.

Mr. Wm. Reeves, 185 Fleet Street, London, E.C.

Messrs. Schott & Co., 159 Regent Street, London, W.

Messrs. J. Muir Wood & Co., Buchanan Street, Glasgow.

Music may very often be purchased second-hand at low prices, and good editions of the older classics, other than those named in the list, can be bought for very little from such firms as Mr. W. Reeves, Fleet Street, London. Many good Continental firms in Berlin, Frankfort-on-Maine, Leipzig, and elsewhere, also make a special feature of second-hand music-selling. The second-hand booksellers of London and the provinces have also occasionally good and cheap parcels of music, and doubtless would give more attention to the trade if sufficient encouragement was forthcoming.

In this list the selection of books marked with a double asterisk (\*\*) should form part of every public library, large or small, as a foundation on which to build up a musical section. Other works on the same subjects can be selected of course, but there should be no failure to have such subjects represented. The single asterisk (\*) denotes works which ought in addition to be purchased for libraries able to make a good start. The "R" in front of entries indicates books suitable for reference only.

**General Works.**

R	* Grove, Dictionary of Music and Musicians, 1879-90, 5 vols.,	£4 15 0
	Mathews, Pronouncing Dictionary of Music (American),	0 5 0
R	Mendel-Reissmann, Musikalisches Conversations-lexikon, 1870-79, etc. German work of much value, price about - - - - -	5 0 0
R	Moore, Encyclopædia of Music (Boston, U.S.), - - -	0 15 0
✓	Schuberth, Musical Handbook (American), - - -	0 5 0

**American or Reed Organ.**

	* Bridge, American Organ Tutor (Chappell), - - -	0 5 0
	Clarke, Method for the Reed Organ (American), about -	0 5 0
	Emerson (L. O.), Method for the Reed Organ (American), about - - - - -	0 3 6
	* Merz (K.), Modern Method for Reed Organ (American), about - - - - -	0 5 0
	** Stainer, Tutor for American Organ (Metzler), - - -	0 5 0

**Banjo.**

	* Metzler, Banjo Instruction Book, - - - - -	0 1 6
	* Winner, School for the Banjo (American), about - - -	0 5 0

**Biography: General.**

✓	Great Musicians Series: Biographies of Bach, Beethoven, Handel, etc. (Low), each, - - - - -	0 3 0
	* Baptie, Musical Biography (Morley), - - - - -	0 3 0
	—— Musicians of all Times (Curwen), - - - - -	0 3 6
	* Barrett, English Glee and Madrigal Writers (Longman),	0 5 0
R	* Brown, Biographical Dictionary, 1886, - - - - -	0 10 6
	Crowest, Great Tone Poets (Bentley), - - - - -	0 6 0
R	Fétis-Pougin, Biographie Universelle, Paris, 1862, 8 vols., and 1878-80, 2 vols., cost - - - - - £3 10s. to	5 0 0
	"Tytler" (S.), Musical Composers (Bentley), - - - - -	0 3 6

**Biography: Individual.**

	Balfe, Life by W. A. Barrett, - - - - -	0 5 0
	Beethoven, Græme (E.), Beethoven, a Memoir (Griffin), -	0 3 6
*	—— Nohl (L.), Life (Reeves), - - - - -	0 3 6
	Berlioz, Autobiography, 2 vols. (second-hand), - - -	0 7 6
	Cherubini, Bellasis, Memorials (Reeves), - - - - -	0 6 0
	Chopin, Karasowski, Life, Letters, etc., 2 vols. (Reeves),	0 12 6

Handel, Hadden (J. C.), Handel (W. H. Allen),	-	-	£0	1	6
* ——— Rockstro, Life (Macmillan),	-	-	0	10	6
Hullah, Life, by his Wife (Longman),	-	-	0	6	0
Mendelssohn, Lampadius, Life (Reeves),	-	-	0	5	0
* ——— Letters, 2 vols. (second-hand),	-	-	0	7	6
* Moscheles, Life, 2 vols. (second-hand),	-	-	0	5	0
* Mozart, Holmes, Life (Novello),	-	-	0	5	0
——— Jahn, Life, 3 vols. do.	-	-	1	11	6
Schubert, Hellborn, Life, 2 vols. (second-hand),	-	-	0	5	0
Schumann, Reissmann, Life and Works (Bell),	-	-	0	3	6
Spohr, Autobiography (second-hand),	-	-	0	4	6
Verdi (Pougin), Life and Work (Grevel),	-	-	0	6	0
Wagner, Nohl, Life (American),	-	-	0	6	0
——— Præger (F.), Wagner as I knew him (Longman),	-	-	0	7	6

#### Choir-training, etc.

* Barrett, Choristers' Guide,	-	-	0	2	0
* Fétis, Choir-training (Novello),	-	-	0	1	0
* Greenwood, Lancashire Sol-fa do.	-	-	0	1	6
Helmores, Plain-Song do.	-	-	0	2	6
* Hiles, Class-Singing,	-	-	0	1	0
** Troutbeck, Church-choir Training (Novello),	-	-	0	1	6
** Venables, The Choral Society (Curwen),	-	-	0	3	0

#### Church Music.

Curwen (J. S.), Studies in Worship Music, 2 vols.	-	-	-	-	-
(Curwen),	-	-	0	10	6
Love (J.), Music of the Scottish Psalter (Blackwood),	-	-	0	7	6
Novello, Octavo Anthems, 16 vols., 7s. each,	-	-	5	12	0
* Dibdin (H. E.), Standard Psalm-Tune Book, 1851, about	-	-	0	5	0
* Parr, Church of England Psalmody (Novello),	-	-	0	7	0
Warren (J.), Psalm and Hymn Tunes, 1850-53, 4 vols.	-	-	-	-	-
(second-hand),	-	-	0	10	0
Bemrose, Choir Chant Book,	-	-	0	2	0
* Joule, Collection of Chants (Novello),	-	-	0	4	6
* Chappell's Christmas Carols (Chappell),	-	-	0	2	6
Husk, Songs of the Nativity (Carols), 1866,	-	-	0	3	6
Rimbault, Old English Carols, 1865,	-	-	0	5	0
Sandys, Christmas Tide (Carols), 1852,	-	-	0	2	6
* Stainer, Christmas Carols (Novello),	-	-	0	5	0

There is no large and comprehensive collection of the music of the psalms which can be recommended. The number of denominational psalmodies and hymnals is very large, and in general should be avoided unless they can be secured by gift.



**Composition and Form.**

	Czerny, Practical Composition (Cocks), 3 vols.,	-	-	£1 11 6
✓	** Stainer, Composition (Novello, mus. prim.),	-	-	0 2 6
✓	* Banister, Musical Analysis (Bell), 1889,	-	-	0 7 6
	Ousley, Musical Form (Clarendon Press),	-	-	0 10 0
✓	* Pauer, Musical Forms (Novello, mus. prim.),	-	-	0 2 6
✓	** Prestcott (O. L.), Form or Design in Music,	-	-	0 2 6

**Concertina, etc.**

	* Blagrove, Instruction Book for English Concertina			
	(Cramer),	-	-	0 5 0
	Minasi, Method for the Concertina (Ashdown),	-	-	0 6 0
	* Howe, Accordion Preceptor (American),	-	-	0 3 6
	* Metzler, German Concertina Instruction Book,	-	-	0 1 6
	* ——— Melodion Instruction Book,	-	-	0 1 6

**Counterpoint and Fugue.**

✓	** Bridge (J. F.), Counterpoint (Novello, mus. prim.),	-	0 2 6
✓	** ——— Double Counterpoint (Novello, mus. prim.),	-	0 2 6
	* Higgs, Fugue (Novello, mus. prim.),	-	0 2 6
	Hiles, Part-writing, 1884,	-	0 2 6
	* Macfarren, Counterpoint (Clarendon Press),	-	0 7 6
	* Oakey, Text-book of Counterpoint (Curwen),	-	0 1 0
	Ousley, Counterpoint, etc. (Clarendon Press),	-	0 16 0
	** Prout, Counterpoint (Augener),	-	0 5 0
	——— Fugue do.	-	0 5 0
	——— Fugal Analysis do.	-	0 5 0
	* Richter, Counterpoint (Cramer), 1874,	-	0 5 0
	——— Canon and Fugue (Cramer),	-	0 5 0

**Criticism, National Music, Æsthetics.**

	Avison (C.), Musical Expression, 1752, etc.,	-	3s. 6d. to	0 5 0
	Chorley, Modern German Music, 1854, 2 vols.,	-	-	0 7 6
	——— Musical Recollections, 1862, 2 vols.,	-	-	0 6 0
	** ——— National Music of the World (Low),	-	-	0 8 6
✓	Crowest, Musical Anecdotes, 1878, 2 vols., £1 1s. for	-	-	0 7 6
	Ella, Musical Sketches (Reeves), 1878,	-	-	0 5 0
	Elson, Curiosities of Music (American),	-	-	0 5 0
	* Engel (C.), Study of National Music (Longman), 1866,	-	-	0 6 0
	——— Literature of National Music (Novello), 1879,	-	-	0 2 6
	* ——— Musical Myths and Facts, 1876, 2 vols.,	-	-	0 12 0
	* ——— Music of Ancient Nations (Murray), 1870,	-	-	0 10 6

	Gurney, Power of Sound (Smith, Elder), £1 5s. for	-	£0	8	6
	Hand, <i>Æsthetics of Musical Art</i> (Reeves),	-	0	5	0
✓	** Haweis, <i>Music and Morals</i> (Allen),	-	0	7	6
	Hüffer, <i>Wagner and Music of the Future</i> (Chapman),	-	0	12	0
	** Hullah, <i>Music in the House</i> (Macmillan),	-	0	2	6
	* Lunn (H. C.), <i>Musings of a Musician</i> (Cocks),	-	0	2	0
	Pauer, <i>Beautiful in Music</i> (Novello, mus. primer),	-	0	1	6
✓	* Schumann, <i>Music and Musicians</i> (Reeves), 2 vols.,	-	0	17	0

**Double-Bass.**

* Bottesini, <i>Method for the Double-Bass</i> ,	-	-	-	0	7	6
Metzler's <i>Instruction for D. Bass</i> ,	-	-	-	0	7	6
* Rowland, <i>Tutor for D. Bass</i> ,	-	-	-	0	5	0

**Guitar.**

* Carulli, <i>Guitar School</i> (Peters, 2480),	-	-	-	0	2	2
* Pratten, <i>Guitar Tutor</i> (Boosey),	-	-	-	0	5	0
Rudolphus, <i>Method for the Guitar</i> (Ashdown),	-	-	-	0	9	0

**Harmonium.**

** Elliott, <i>Handy-book for the Harmonium</i> (Boosey),	-	-	-	0	5	0
* ——— <i>Harmonium Treasury</i> (Novello), 2 vols.,	-	-	-	1	1	0
** Clark (S.), <i>Harmonium Playing</i> (Augener, 8778),	-	-	-	0	2	6
Engel (L.), <i>Tutor for the Harmonium</i> (Metzler),	-	-	-	0	5	0
Hall, <i>School for the Harmonium</i> ,	-	-	-	0	5	0
——— <i>The Harmonium</i> (Novello),	-	-	-	0	2	6
Pearce, <i>Harmonium Tutor</i> (Ashdown),	-	-	-	0	3	0

**Harmony.**

Curwen, <i>How to Observe Harmony</i> (Curwen),	-	-	-	0	2	0
* Dana (W. H.), <i>Practical Harmony</i> (American), about	-	-	-	0	7	6
* Davenport, <i>Harmony and Counterpoint</i> (Longman),	-	-	-	0	2	6
Day, <i>Treatise on Harmony</i> (Harrison), 1885,	-	-	-	0	10	6
** Goss, <i>Harmony</i> , edited by Lott (Ashdown),	-	-	-	0	3	0
** Macfarren, <i>Rudiments of Harmony</i> (Cramer),	-	-	-	0	5	0
——— <i>Lectures on Harmony</i> (Longman),	-	-	-	0	12	0
Oakey, <i>Text-book of Harmony</i> (Curwen),	-	-	-	0	3	0
** Prout, <i>Harmony</i> (Augener),	-	-	-	0	5	0
** Richter, <i>Manual of Harmony</i> (Reeves) (or Cramer, 5s.),	-	-	-	0	7	6
Stainer, <i>Theory of Harmony</i> (Novello),	-	-	-	0	7	6
✓ * ——— <i>Harmony</i> (Novello, mus. prim.),	-	-	-	0	2	6

## Harp.

* Bochs, Method for the Harp, - - - - -	£0 7 6
——— Studies for the Harp (Ashdown), 4 books, - - -	0 12 0
* Challoner, Method for the Harp, - - - - -	0 5 0
* Chatterton, Daily Practice for the Harp (Ashdown), - - -	0 5 0

## History of Music.

R	Burney, General History, 1776-89, 4 vols., -	£2 10s. upwards.
	Chappell, History, vol. i., all published (Chappell). -	0 16 0
	D'Anvers (N.), Elementary History (Low), - - -	0 2 6
	Hawkins, History, 2 vols., Novello's reprint, - - -	1 1 0
	Hogarth (G.), Musical History, etc., 1838, 2 vols., - - -	0 5 0
	——— Memoirs of the Musical Drama, 1838, 2 vols. (also edition published by Cocks & Co., 2 vols., 8s.), -	0 7 6
	* Hullah, Modern Music (Longman), - - - - -	0 8 6
	* ——— Transition Period of Musical History (Longman), -	0 10 6
**	Macfarren (Sir G.), Musical History (Black), - - -	0 6 0
	* Hunt, Concise History (Bell), - - - - -	0 3 6
	Matthew, Popular History (Grevel), - 10s. 6d., or	0 5 0
	* Naumann, History (Cassell), 2 vols., - - - - -	1 11 6
	North (R.), Memoirs of Musick, 1846, - - - - -	0 5 0
	* Parke, Musical Memoirs, 1784-1830, 1830, 2 vols., -	0 7 6
**	Ritter, Student's History (Reeves), - - - - -	0 7 6
	——— Music in England do. - - - - -	0 7 6
	——— Music in America do. - - - - -	0 5 0
**	Rockstro, General History (Low), - - - - -	0 14 0
	Rowbotham, History (Early Periods only) (Paul), -	0 7 6
	Schlüter, History, 1865, - - - - -	0 2 6
R	Clement's "Dictionnaire Lyrique," 1869, and Supplements.	1 0 0
	A useful work to have in reference libraries for its operatic history, there being brief notices of every important opera under its name.	

## Nomenclature.

	Hamilton, Dictionary of Musical Terms (Cocks), - - -	0 1 0
	* Hiles, Dictionary of Terms, - - - - -	0 1 0
	* Niecks, Concise Dictionary (Augener), - - - - -	0 2 6
R	* Stainer-Barrett, Dictionary of Musical Terms (Novello), -	0 7 6
✓	** ——— Dictionary of Musical Terms (condensed), - - -	0 1 6

## Operas.

(Vocal Scores with Pf. accompaniments, unless otherwise described.)

* Arne, etc., Beggar's Opera (Boosey),	-	-	-	-	£0	1	0
Auber, Crown Diamonds do.	-	-	-	-	0	3	6
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Cramer's Nursery Rhymes,	-	-	-	-	0	2	0
* Elliott, National Nursery Rhymes (Novello),	-	-	-	-	0	7	6
Hatton, Humorous Songs (Boosey),	-	-	-	-	0	2	6
** Hatton-Faning, Songs of England (Boosey), 3 vols.,	-	-	-	-	0	7	6
** Hullah, English Songs, 17-18 centuries (Augener, 8844),	-	-	-	-	0	3	0
Rimbault, Ancient Vocal Music (Novello),	-	-	-	-	1	0	0
Brown-Pittman, Songs of Scotland (Boosey),	-	-	-	-	0	2	6
** Wood, Songs of Scotland (Wood, Glasgow),	-	-	-	-	0	7	6
Conran, Music of Ireland, 1850,	-	-	-	-	0	5	0
** Hatton-Molloy, Songs of Ireland (Boosey),	-	-	-	-	0	2	6
Maver, Irish Melodies, 1877,	-	-	-	-	0	7	6

** Moore-Stevenson, Irish Melodies (Augener, 8862),	-	-	£0	2	6
* Stanford-Graves, Songs of Old Ireland (Boosey),	-	-	0	5	0
** Richards, Songs of Wales (Boosey),	-	-	0	2	6
Thomas (J.), Songs of Wales (Cramer),	-	-	0	10	6

In the absence of a standard anthology of the British Isles, it will be needful to secure from time to time the collections of Bunting for Ireland, Jones and Parry for Wales, Kitchiner for England, and Johnson, Thomson, and Smith for Scotland. Some of the modern collections are fairly full, but there is nothing of a general character published.

** Songs of Germany (Boosey),	-	-	0	2	6
** German Volkslieder Album (Novello),	-	-	0	2	6
** Songs of France (Boosey),	-	-	0	2	6
** Songs of Italy do.	-	-	0	2	6
** Kappey, Songs of Eastern Europe (Boosey),	-	-	0	2	6
** ——— Songs of Scandinavia (Boosey),	-	-	0	2	6
* Bishop, Songs of Various Nations, about	-	-	0	12	0

There are many good collections of French, German, Hungarian, Spanish, and other national songs published abroad, most of which are noticed in Engel's *Literature of National Music*.

#### Songs by Individual Composers.

* Beethoven, Songs (Boosey),	-	-	0	2	6
** Bennett (Sir W. S.), Twelve Songs (Novello),	-	-	0	1	6
Berlioz, Nuits d'été, 6 mélodies (Augener, 8812),	-	-	0	1	6
Brahms, 27 Songs (Novello),	-	-	0	1	6
Dvorák, 16 Songs do.	-	-	0	2	6
Franz, Songs do.	-	-	0	1	6
* ——— Songs of Burns do.	-	-	0	2	6
Goetz, Songs do.	-	-	0	2	6
** Handel, Opera Songs (Boosey),	-	-	0	2	6
Liszt, Songs (Novello),	-	-	0	1	6
* Mackenzie (A. C.), Songs do.	-	-	0	7	6
Mendelssohn, Songs do.	-	-	0	4	0
* Mozart, Vocal Album (Augener, 8866),	-	-	0	2	6
Rubinstein, Songs (Boosey),	-	-	0	2	6
* Schubert, Songs, ed. by Pauer (Augener, 8900),	-	-	0	5	0
* Schumann, Songs (Boosey),	-	-	0	2	6

It may be useful to point out that a large number of cheap albums of songs by modern composers are published by firms like Boosey, Chappell, and Novello, and a selection can be made from their catalogues if considered necessary. Certain American houses issue collections of good music in large volumes, but as they usually contain "pirated" editions of copyright songs, they are difficult to procure on account of this contraband character.

**Sound and Music.**

- \* Helmholtz, *Sensations of Tone as a Physiological Basis for the Theory of Music*, 1885, - - - - £1 8 0
- \* Mayer (A. M.), *Sound* (Macmillan), - - - - 0 3 6
- Stone, *Scientific Basis of Music* (Novello), - - - - 0 1 6
- \* Taylor (S.), *Sound and Music* (Macmillan), - - - - 0 8 6

**Theory: Elements of Music.**

- ✓ \*\* Banister, *Text-book of Music* (Bell), - - - - 0 5 0
- Callcott (J. W.), *Grammar of Music*, - - - - 0 2 0
- \*\* Cummings, *Rudiments* (Novello, mus. prim.), - - - - 0 1 6
- \*\* Currie, *First Musical Grammar* (Oliver & Boyd, Edinburgh), - - - - 0 1 0
- \*\* Curwen, *Tonic Sol-fa* (Novello, mus. prim.), - - - - 0 1 6
- \* ——— *Musical Theory* (Curwen), - - - - 0 3 6
- \*\* Davenport, *Elements of Music*, - - - - 0 2 6
- Hullah, *Musical Grammar* (Longmans), - - - - 0 3 0
- Lobe (J. C.), *Catechism of Music* (Augener, 9178), - - - - 0 2 0
- \*\* Troutbeck-Dale, *Music Primer* (Clarendon Press), - - - - 0 1 6

**Viola.**

- Bruni, *Viola Tutor* (Litolff, 1651), - - - - 0 1 3
- Firket, *Method for the Tenor* (Schott), - - - - 0 7 0
- \* Lütgen, *Viola Method* (Augener, 9669), - - - - 0 2 0
- \* Sitt, *Tenor School* (Peters, 2588), - - - - 0 3 3

**Violin: History, etc.**

- ✓ \* Allen (E. H.), *Violin-Making* (Ward, Lock), 1886, - - - - 0 10 6
- Dubourg, *The Violin* (Cocks), - - - - 0 3 6
- \* Engel (C.), *Early History of Violin Family* (Novello), - - - - 0 7 6
- ✓ Fleming, *Old Violins* (Gill), - - - - 0 6 6
- ✓ \*\* Hart (G.), *The Violin: its Makers, etc.* (Dulan), - - - - 0 7 6
- ✓ ——— *Violin and its Music* (Dulan), - - - - 0 16 0
- Pearce, *Violins and Violin Makers* (Longmans), - - - - 0 3 6
- ✓ \*\* Sandys and Foster, *History of the Violin*, 1864, say - - - - 0 5 0
- R Vidal, *Les Instruments à Archet*, 3 vols., about - - - - 4 0 0

**Violin: Instruction Books.**

- \* Alard, *School of the Violin* (Schott), - - - - 0 15 0

* Beriot, Méthode de Violon, elementary (Schott),	-	-	-	£0	4	0
Dancla, Méthode Élémentaire (Schott),	-	-	-	0	15	0
** ——— Ecole du Mécanisme (Peters, 1080),	-	-	-	0	1	4
* Dont, Exercises for Violin (Augener, 7604),	-	-	-	0	1	4
Farmer (H.), New Tutor,	-	-	-	0	3	6
Haddock, Method for the Violin (Schott),	-	-	-	0	10	6
* Kreutzer, Forty Studies (Peters, 284),	-	-	-	0	1	1
** Loder, Violin School,	-	-	-	0	5	0
* ——— Art of Bowing (Ashdown),	-	-	-	0	3	0
** Rode, Kreutzer, and Baillot, Violin School (Peters, 1983),	-	-	-	0	1	8
* Rode, Twelve Studies (Peters, 2211),	-	-	-	0	1	4
** Spohr, Violin School (Boosey). (There are numerous editions of this work at prices from 3s. to 21s.),	-	-	-	0	10	6
** Tours, The Violin (Novello),	-	-	-	0	2	6

## Violoncello.

* Davidoff, Violoncello School (Peters, 2447),	-	-	-	0	3	0
* Dotzauer, do. (do., 2530),	-	-	-	0	2	2
Haite, Art of Playing the Violoncello (Ashdown),	-	-	-	0	2	0
* Howell, Violoncello Tutor (Boosey),	-	-	-	0	1	0
Kummer, Violoncello School (Ashdown),	-	-	-	0	14	0
** Lee (S.) do. (Schott),	-	-	-	0	6	0
* Piatti, Méthode de Violoncelle (Augener, 7778),	-	-	-	0	5	0
** Swert, Violoncello (Novello),	-	-	-	0	2	6

## Vocal Music : Concerted.

Bishop (Sir H.), Glees, 3 vols. (Novello),	-	-	-	0	7	6
* Leslie, Choral Music (Madrigals, etc.) (Novello),	-	-	-	0	10	6
** Novello's Glee-Hive, 3 vols.,	-	-	-	0	15	0
* ——— Standard Glee Book,	-	-	-	0	2	6

There are many good collections of part songs published, for which the various publishers' lists may be looked.

## Wind Instruments, etc.

* Bassoon, Kappey, Tutor (Boosey),	-	-	-	0	4	0
* Bombardon, do. do. do.	-	-	-	0	3	0
* Clarionet, do. do. do. Bass and Alto (Boosey),	-	-	-	0	5	0
* ——— Lazarus, Method,	-	-	-	0	5	0
——— Williams, Tutor (Boosey),	-	-	-	0	7	6

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* Cornet, Brett, The Cornet (Novello),	-	-	-	-	£0	2	6
* ——— Distin, Tutor (Boosey),	-	-	-	-	0	3	0
——— Jones (S.), Method (Boosey),	-	-	-	-	0	2	6
Drum, Keach and Burditt, Modern School (American),	-	-	-	-	0	2	0
* ——— Winner, Drum Book (American),	-	-	-	-	0	2	6
* ——— Metzler, Instruction Book,	-	-	-	-	0	1	6
* Euphonion, Kappey, Tutor (Boosey),	-	-	-	-	0	3	6
* Flageolet, Neumann, Tutor (Ashdown),	-	-	-	-	0	5	0
* Flute, Berbiguier, Exercises (Litolf, 1296),	-	-	-	-	0	1	3
* ——— Clinton, Method (Boosey),	-	-	-	-	0	2	6
* ——— do. School for the Boehm Flute (Ashdown),	-	-	-	-	0	14	0
* ——— Pratten, Tutor (Ashdown),	-	-	-	-	0	1	0
* ——— Welch, Boehm Flute, 1883,	-	-	-	-	0	3	6
* Horn, Kappey, Tutor (Boosey),	-	-	-	-	0	7	6
Oboe, Hinke, School (Peters, 2418),	-	-	-	-	0	2	2
* ——— Kappey, Tutor (Boosey),	-	-	-	-	0	4	0
* Saxhorn, Metzler, Instruction Book,	-	-	-	-	0	1	6
* Trombone, Kappey, Tutor (Boosey),	-	-	-	-	0	3	0

In the foregoing list a large class of music has been omitted, not because of its unimportance, but solely because of its diversity and quantity. I refer to arrangements of operatic and other works for pianoforte solo, for pianoforte duet, violin and piano, flute and piano, etc.; the great array of magnificent music roughly classed in Britain as "chamber music," containing works in sonata form for every possible combination of instrument; and vocal music, other than songs, glees or four-part songs, such as duets and trios for male and female voices. With this class of music selection becomes difficult even to the most expert, while a catalogue of the most desirable works would probably fill a good-sized octavo volume. The important point is to get the collection started, and if readers begin to study the organ, pianoforte, violin, or voice, it will be proper to consider their requests for educational pabulum when they are advanced. It is possible to imagine all sorts of demands being made on the musical section of a public library, but until the whole question is better understood and music is better represented in existing libraries, little more need be done at this stage than to press the claims of this list on every one concerned. This selection of works may be open to all sorts of objections; text-books may be considered old-fashioned or weak, certain deserving composers will be considered

more worthy of a place than others of perhaps rather low standing whom I have included ; but all those faults can easily be remedied by reference to the personal knowledge of either committee men or librarians ; while failing that, skilled local advice may readily be obtained. In no case, however, should any selection of music be entered upon without every consideration being given to possible local requirements.

### Bibliography of the Subject.

The question of providing Music in lending libraries is too recent to permit of there being much literature on the subject, but reference might be made to the following works :—

Brown (J. D.), Subject-List of English Works on Music, appended to "Biographical Dictionary of Musicians". 1886.

Bardwell (W. A.), A Library of Music. *In* "Library Journal," v. 12, p. 159. 1887.

Briscoe (J. P.), Book Music in Public Libraries. *In* "Library Chronicle," v. 5, p. 146. 1888.

Jackson (Annie B.), Music and Collections of Art Photographs in Public Libraries. *In* "Library Notes," v. 3, p. 463. 1889.

Brown (J. D.), List of Musical Works. *In* "Library," v. 3, p. 147. 1891.

Brown (J. D.), Music in Public Libraries, with List of Works. *In* "Magazine of Music," 1892, p. 65.

Magazine of Music.—Music in Public Libraries, Letters by Librarians, etc. *In* number for March, 1892.

The following Lending Library Catalogues and special lists might also be consulted with advantage :—

Birmingham, Cardiff, Chelsea (special), Handsworth (special), Leeds, Manchester (Chorlton, Deansgate and Hulme branches), Nottingham (special), Paris (Catalogues of Municipal Libraries), Sheffield, and Warrington (special).



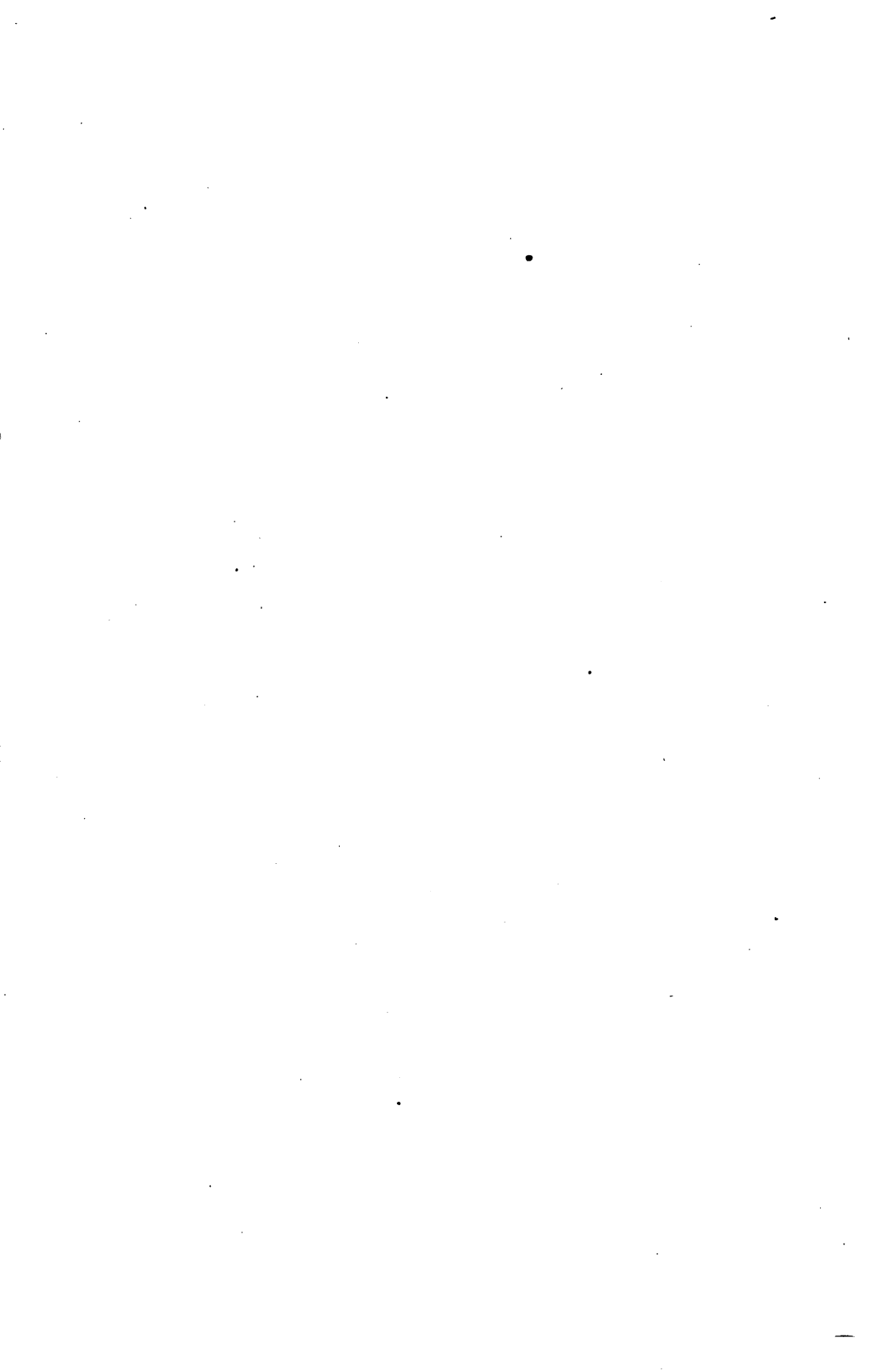






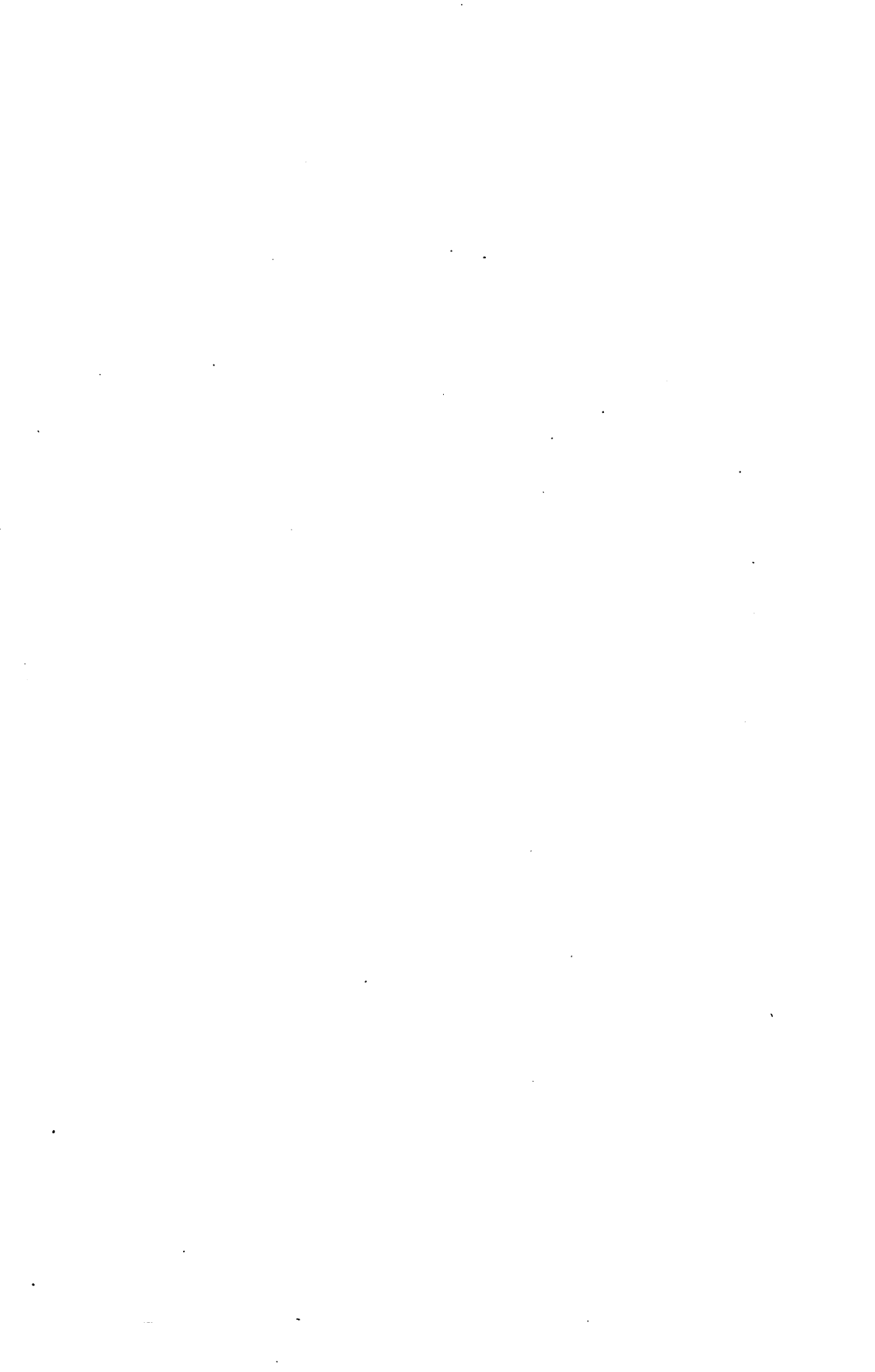


















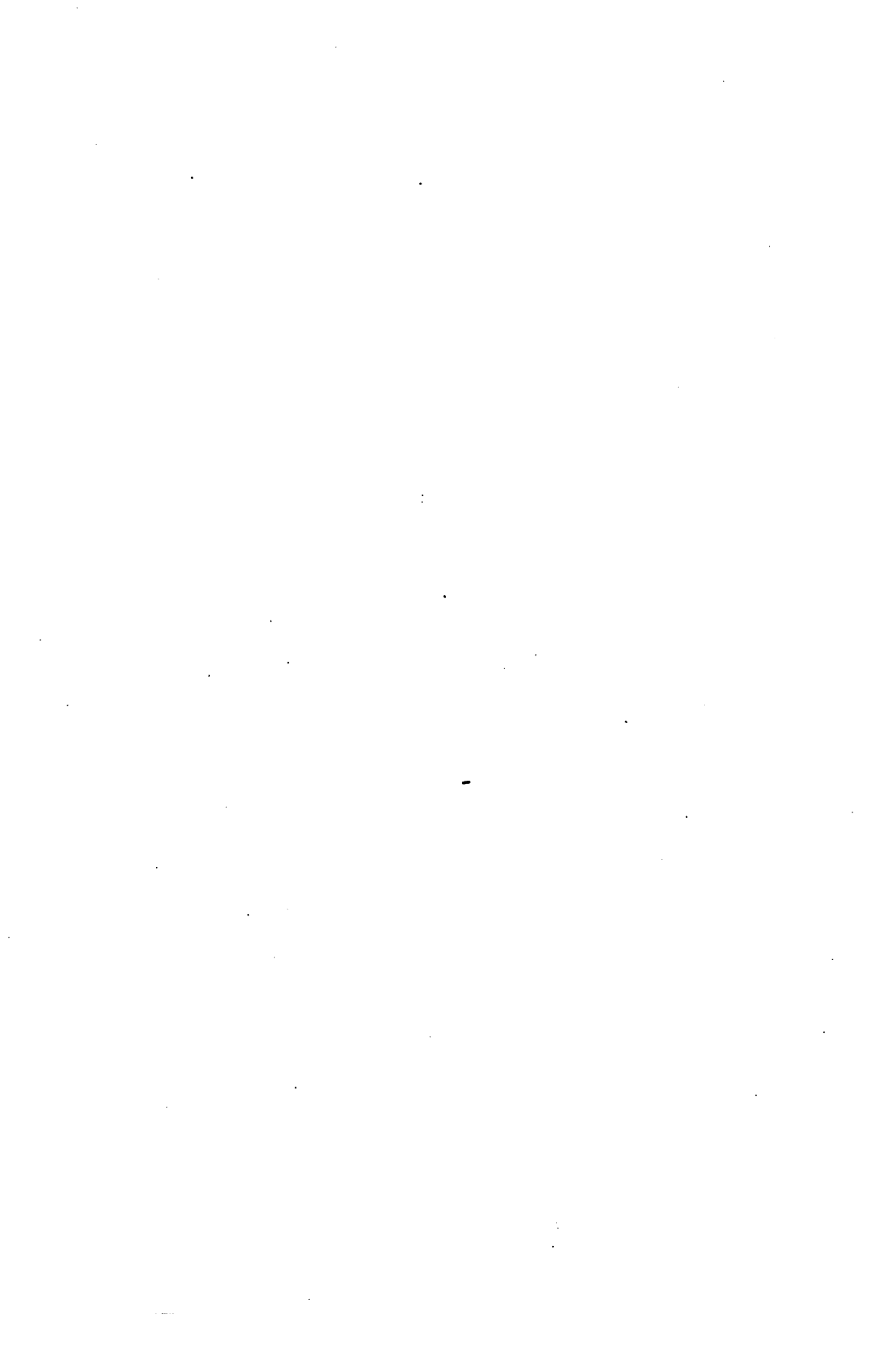






















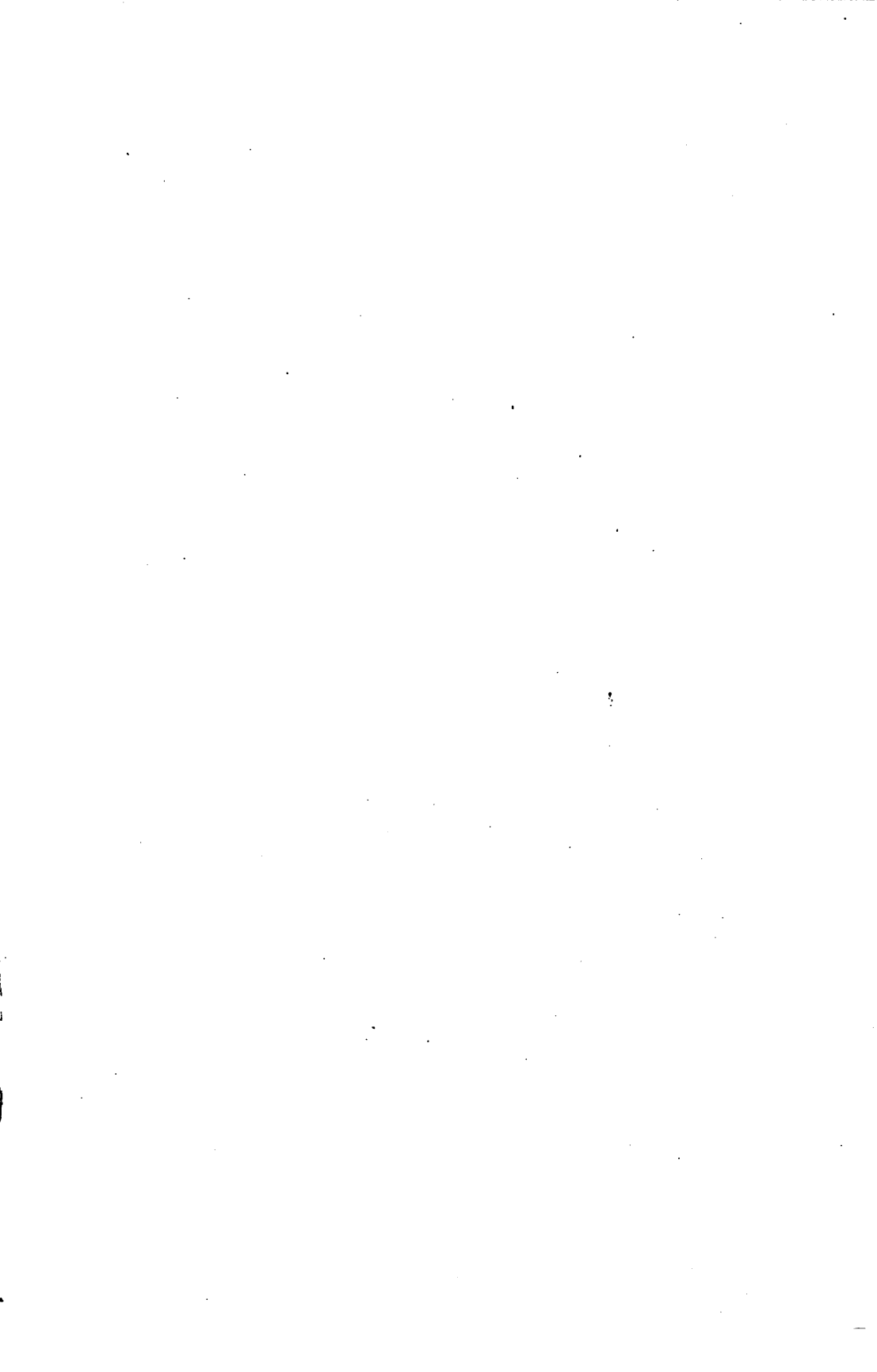




























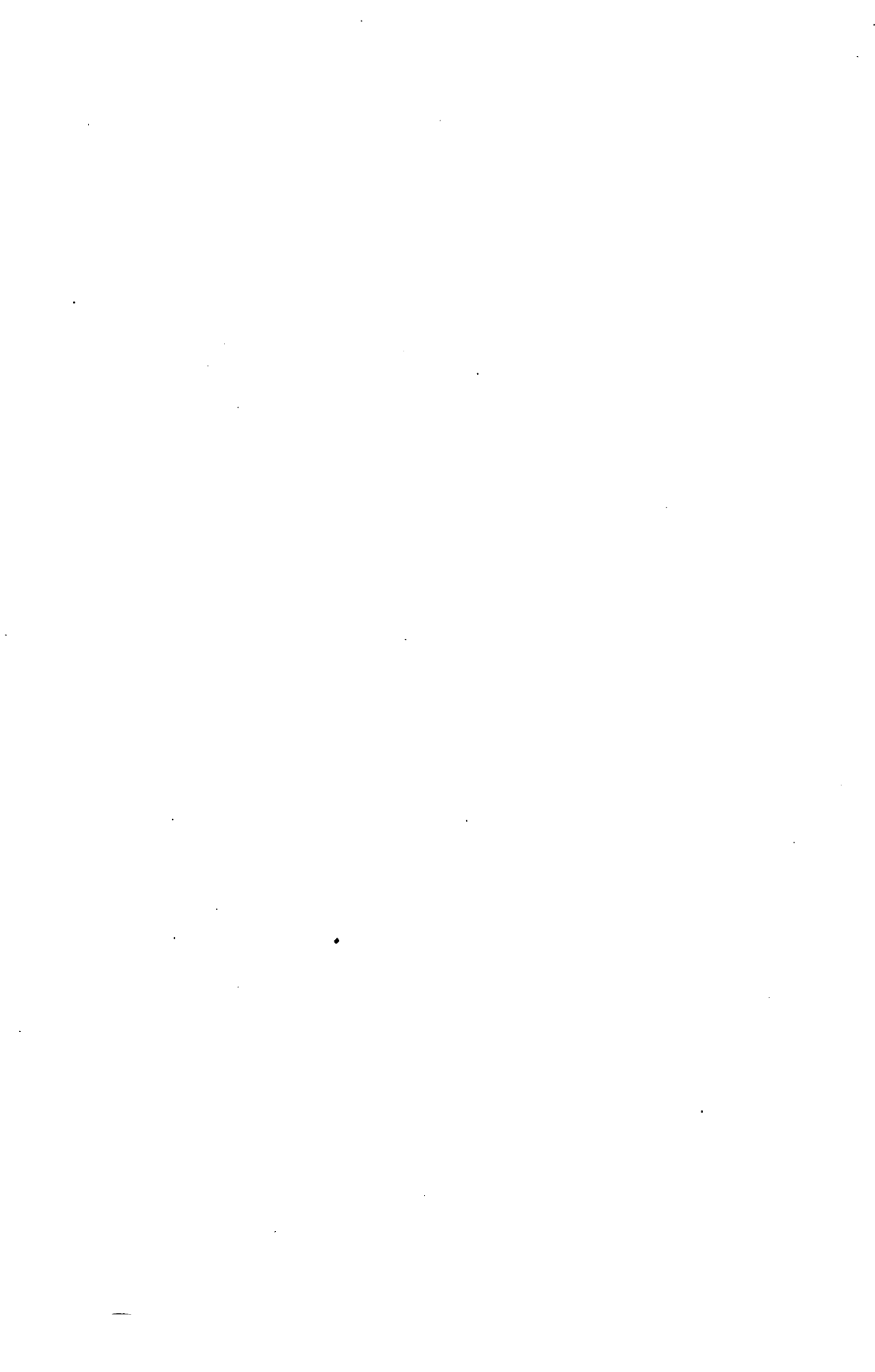












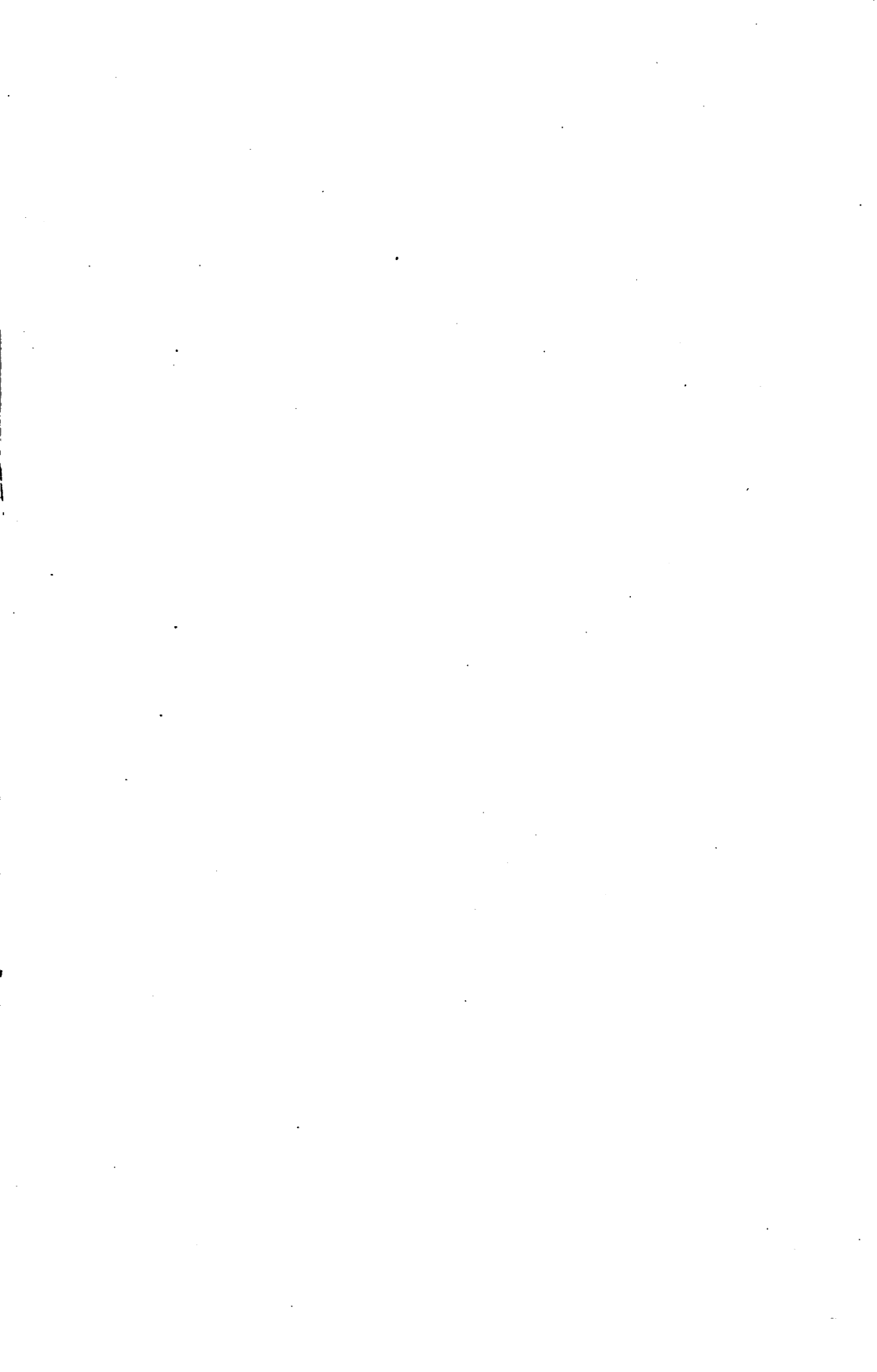


















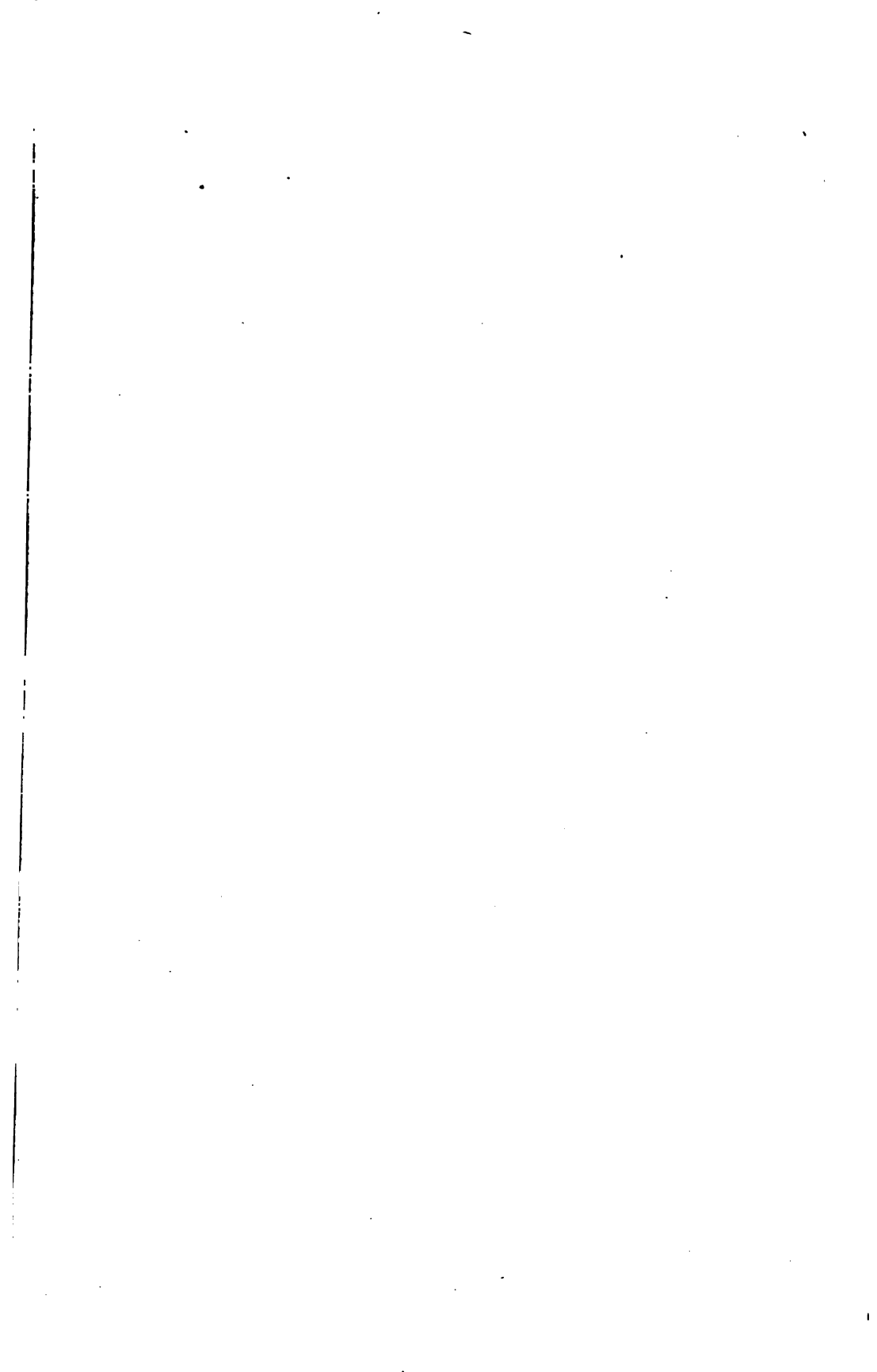




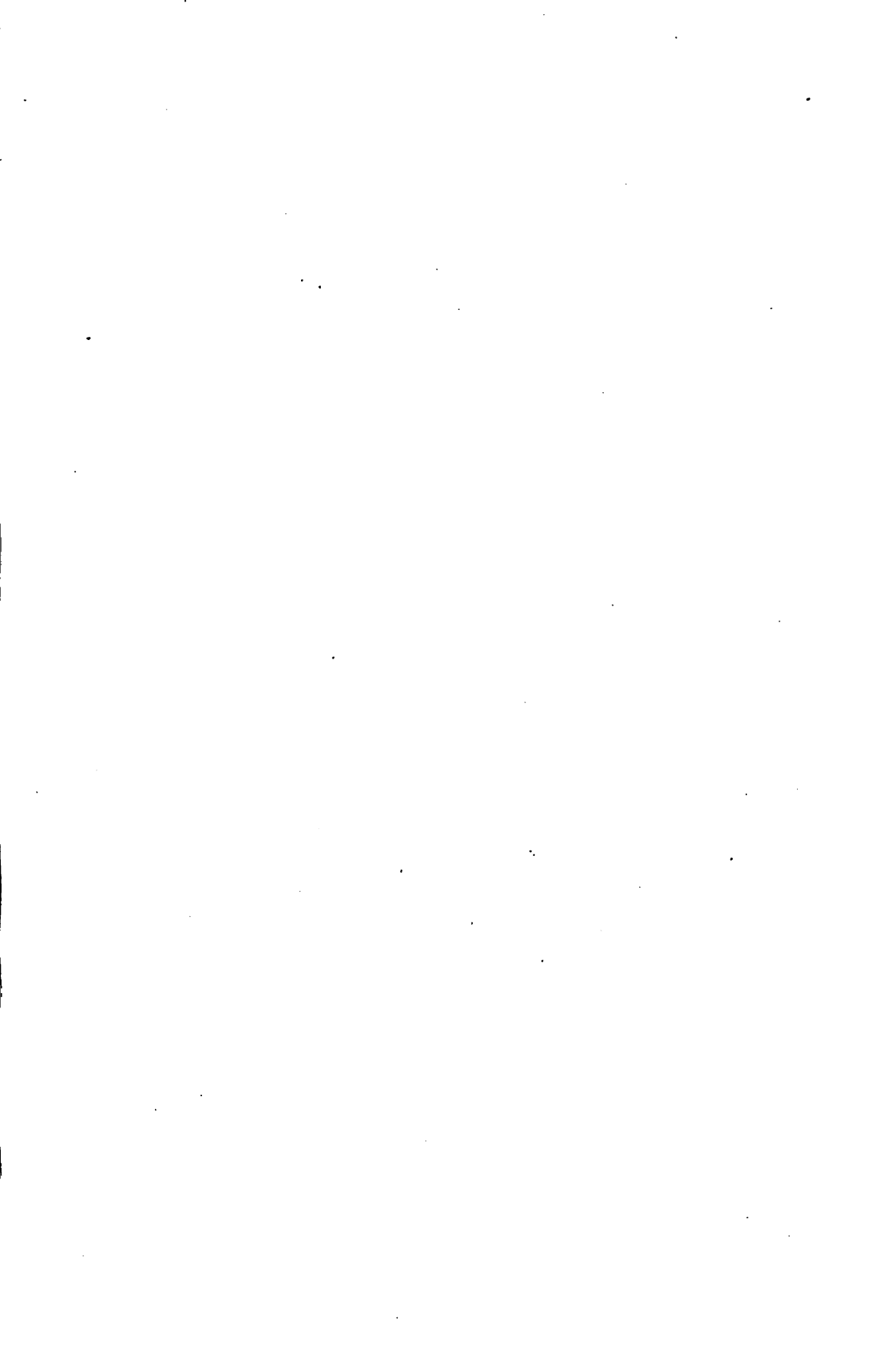




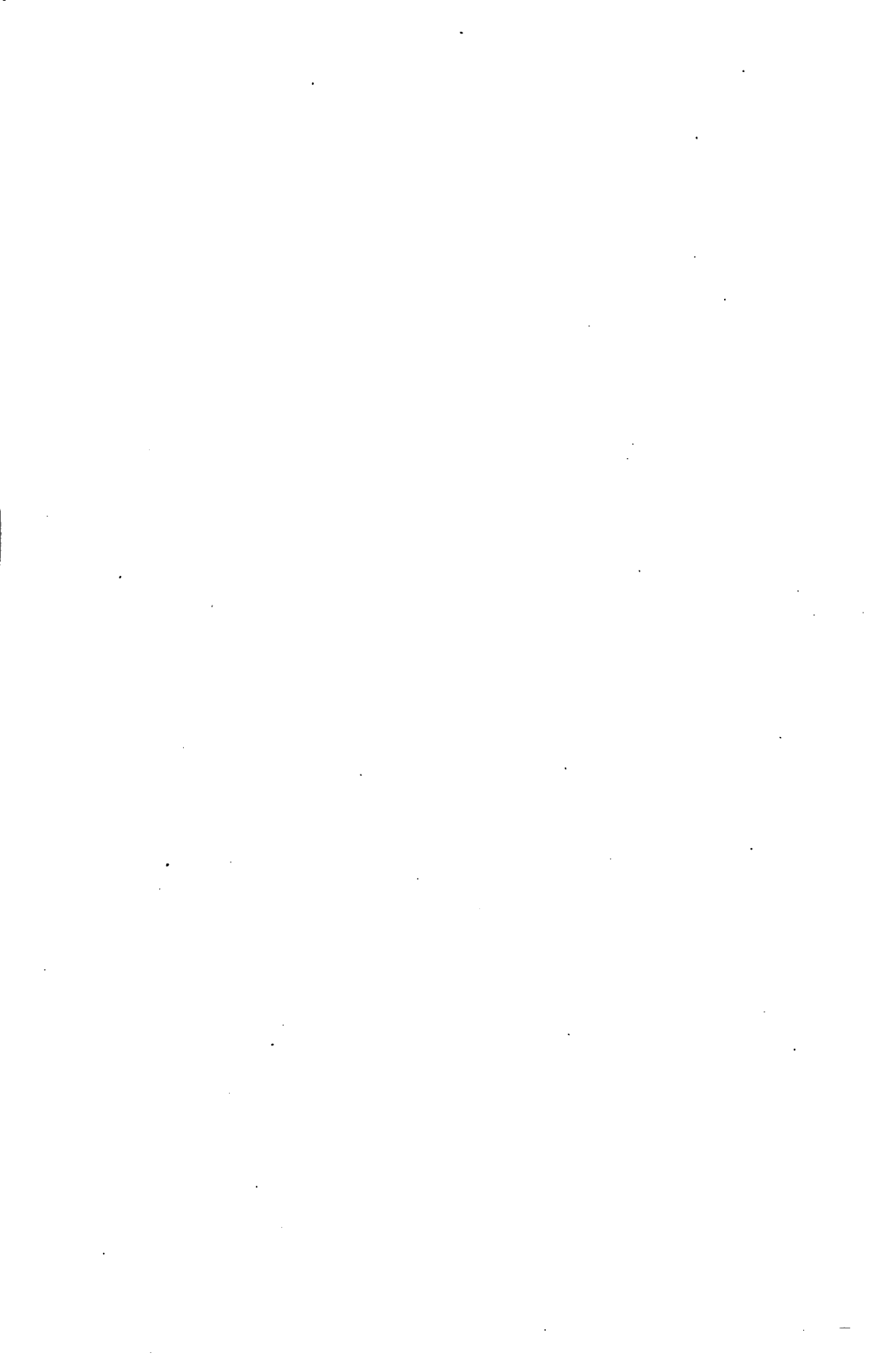












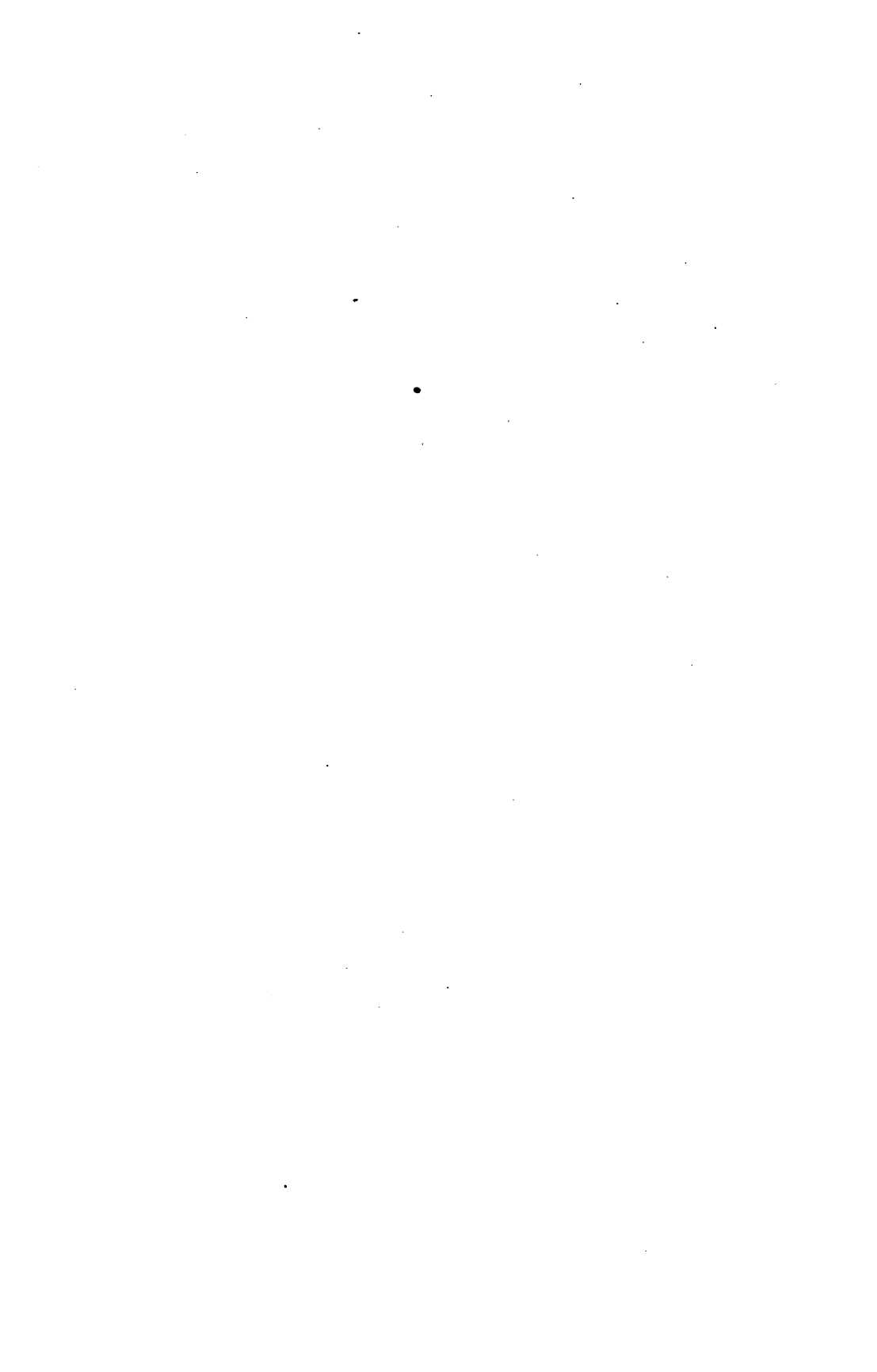


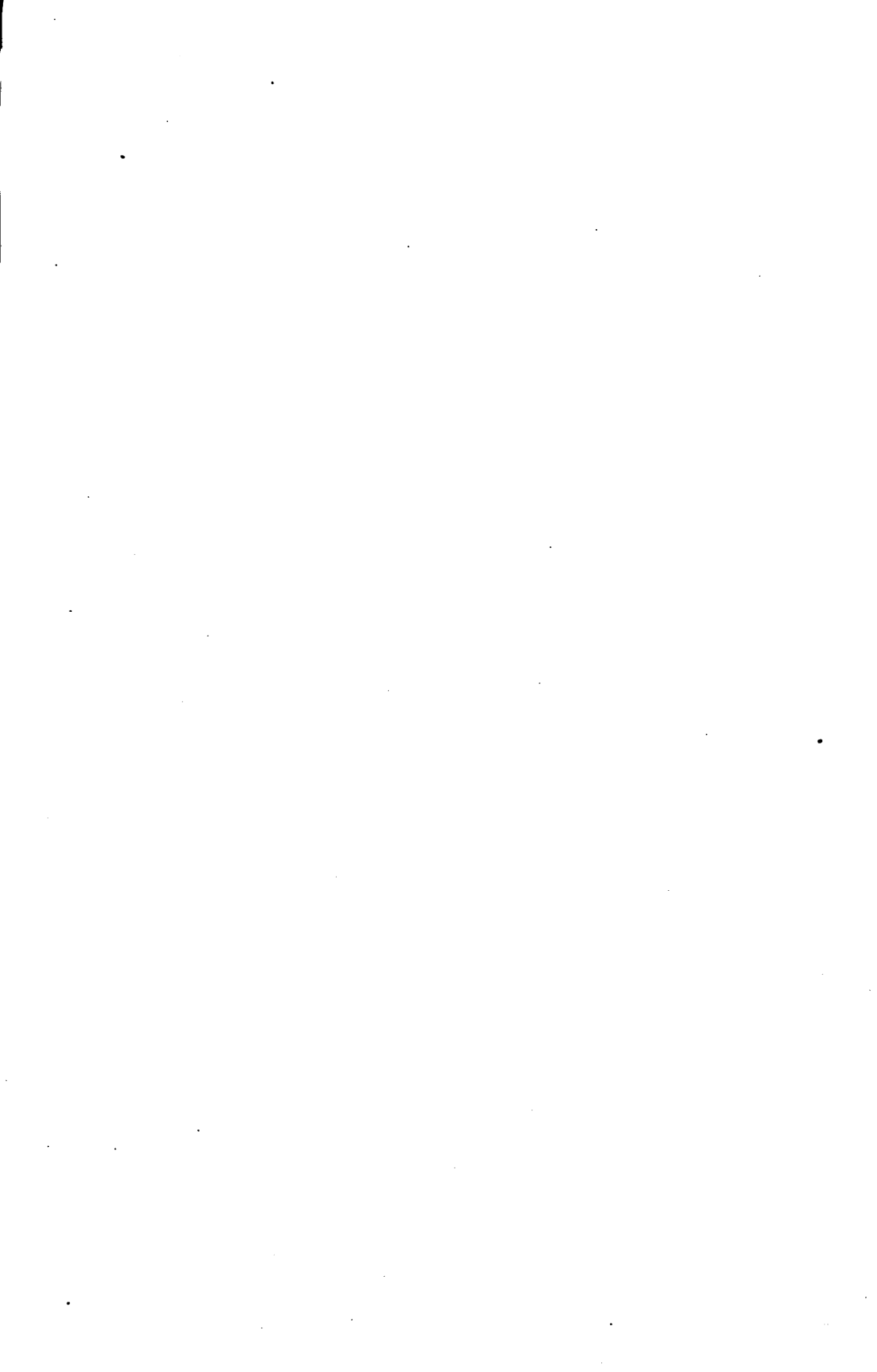


















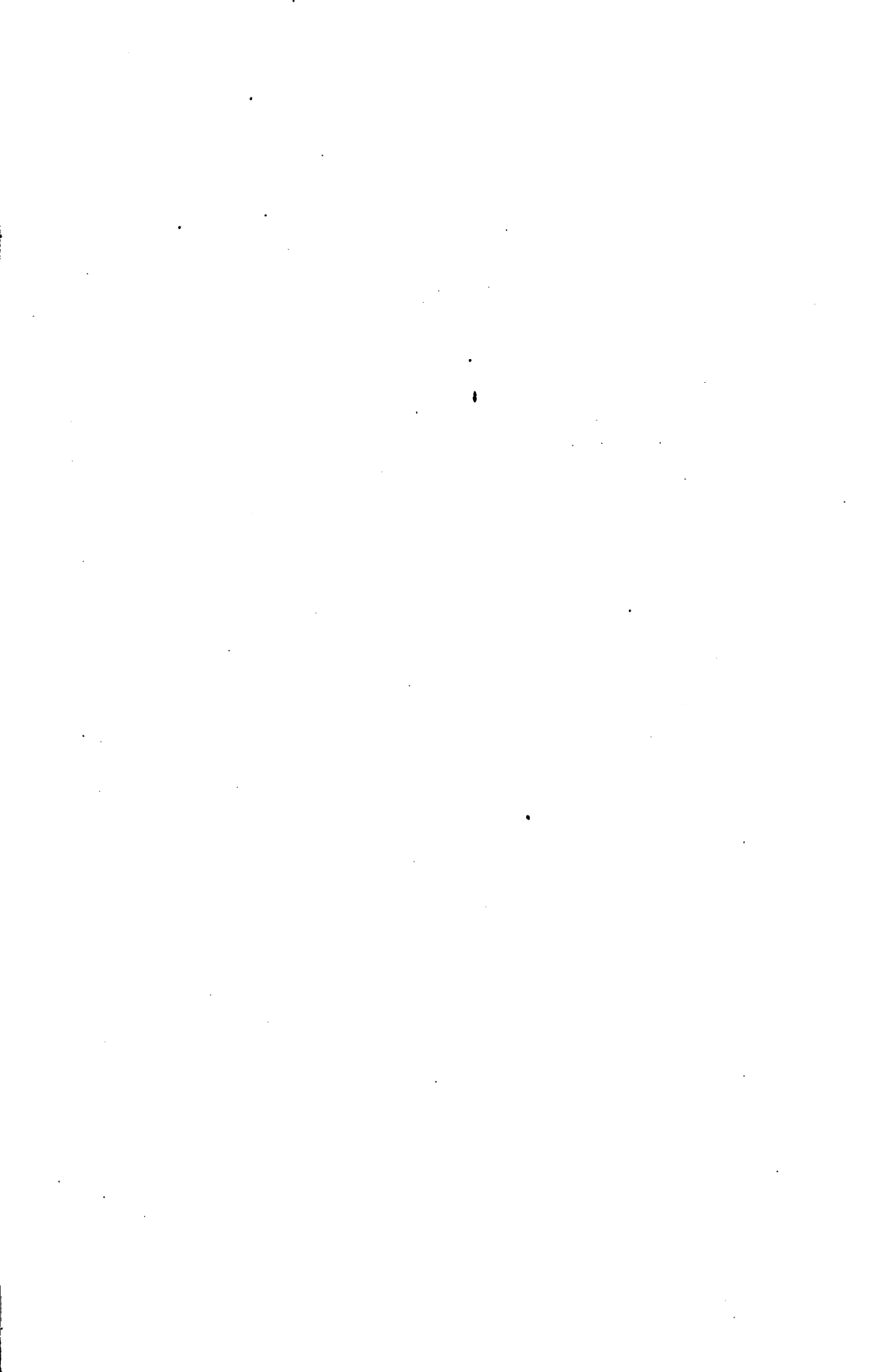














































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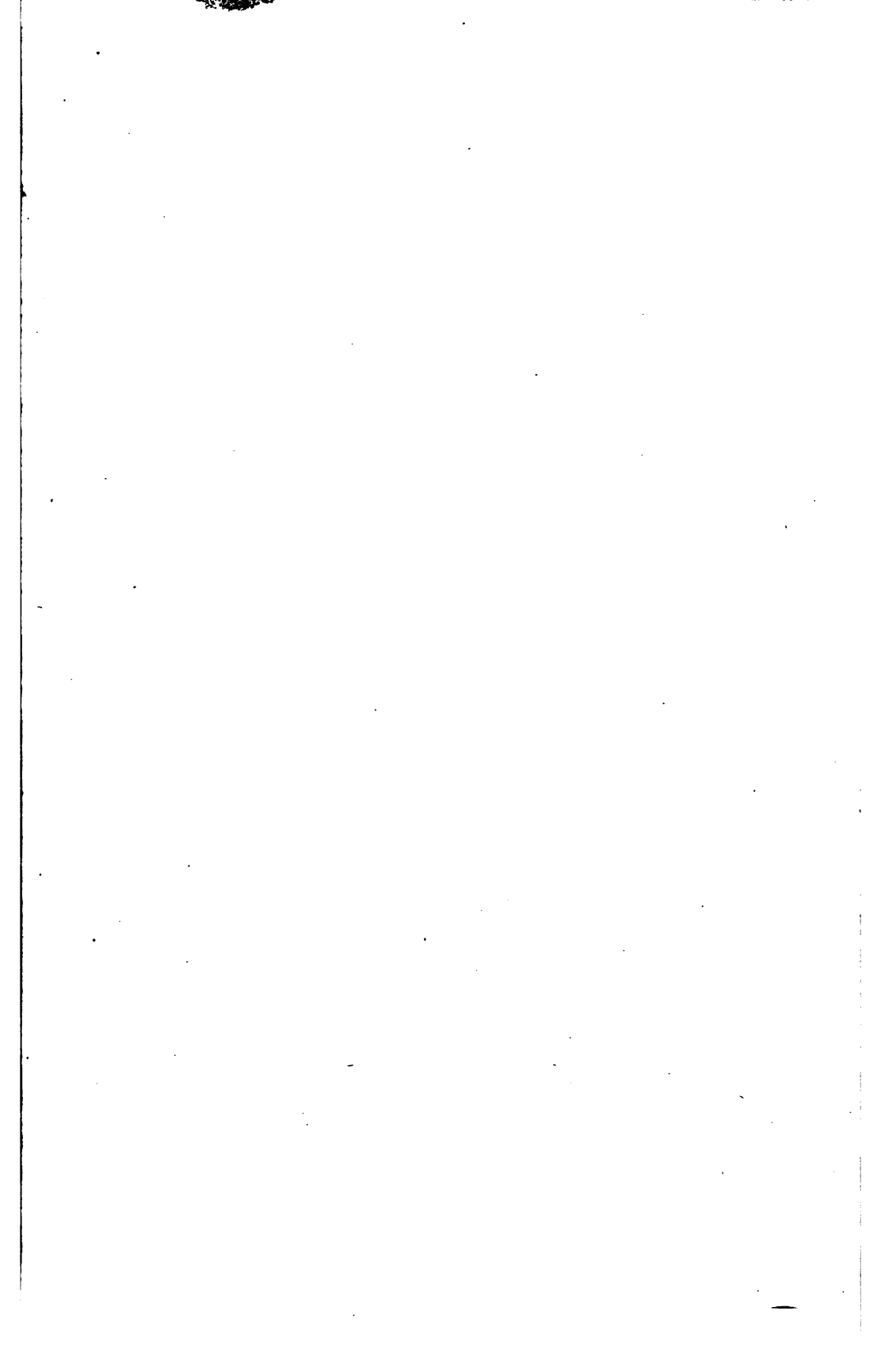
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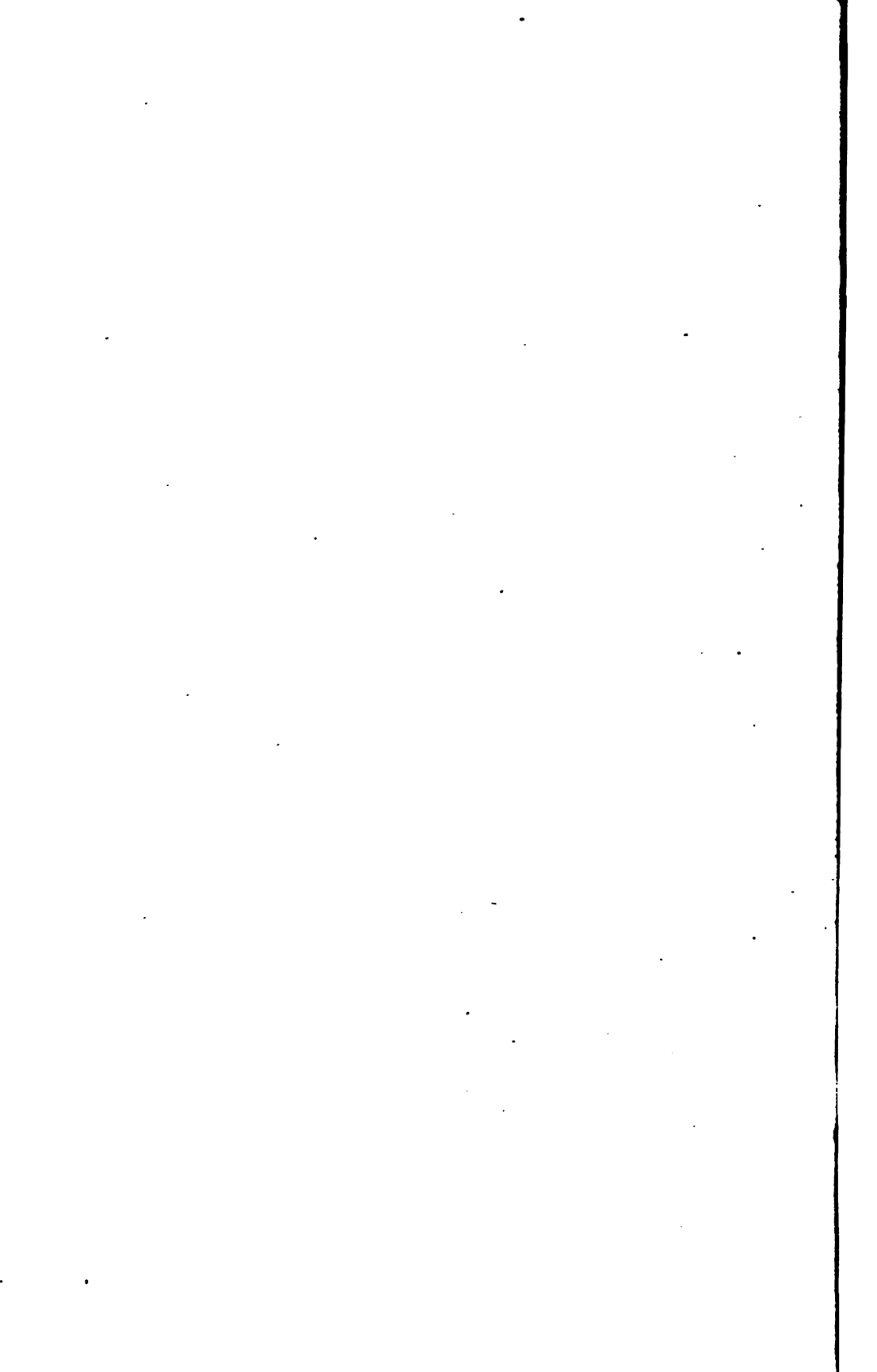
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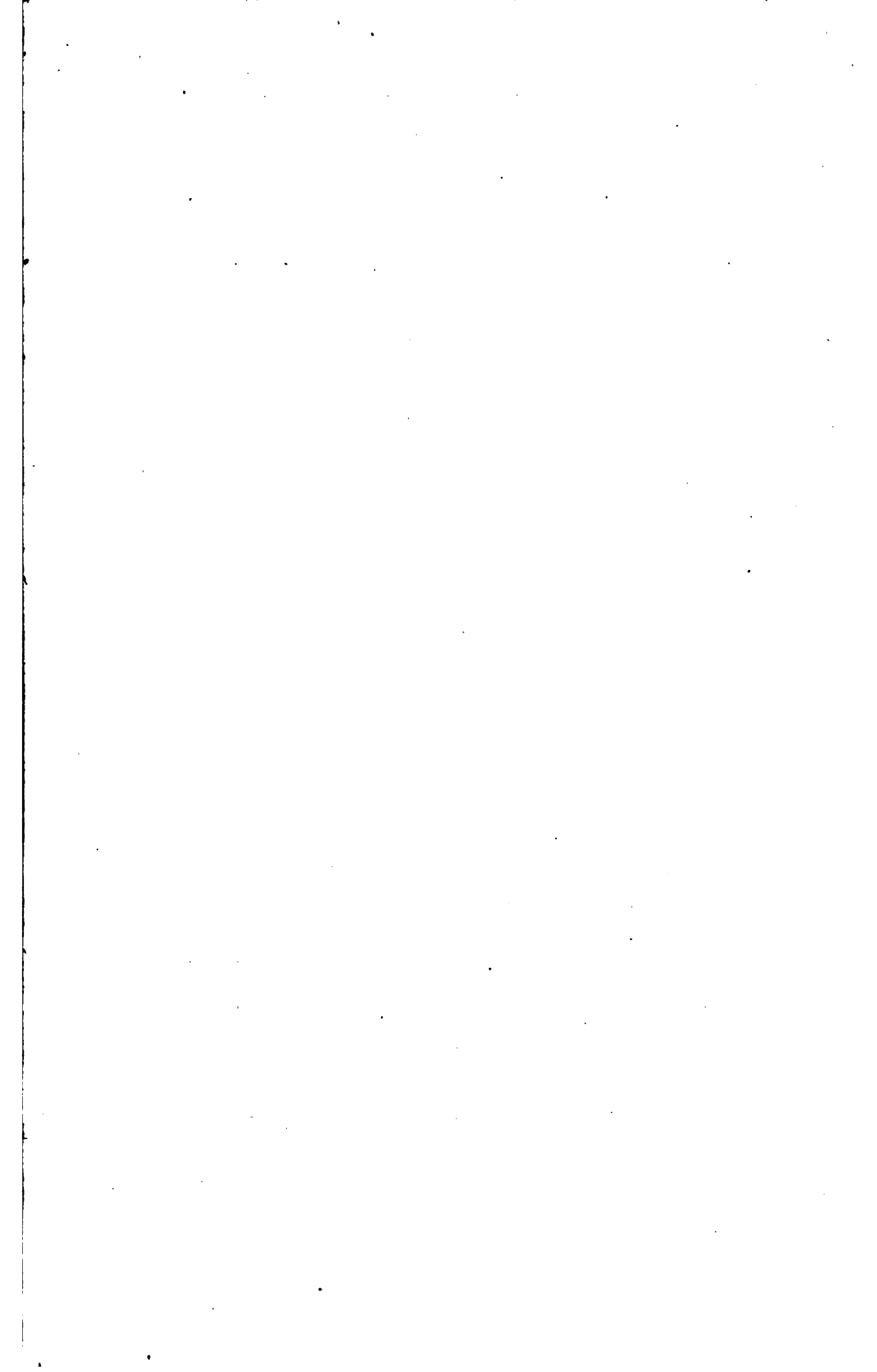
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